

DOCUMENT RESUME

ED 108 684

IR 002 217

AUTHOR Clarke, Virginia
TITLE A Report Regarding Investigations Prior to the Selection of a Format for Local Original Cataloging of Nonbook Materials.
INSTITUTION Texas Woman's Univ., Denton. Library.
PUB DATE 75
NOTE 54p.
EDRS PRICE MF-\$0.76 HC-\$3.32 PLUS POSTAGE
DESCRIPTORS *Audiovisual Aids; *Cataloging; Catalogs; Classification; Instructional Materials Centers; *Instructional Media; Library Automation; University Libraries
IDENTIFIERS Anglo American Cataloging Rules; International Standard Bibliographic Description

ABSTRACT

Current trends are surveyed in the cataloging of nonbook materials and recommendations are made regarding local original cataloging while standard forms are being developed, with further suggestions about storage of these materials. It is recommended that the local cataloging format for nonbook materials be based on the Draft Revision of Chapter 12, Anglo-American Cataloging Rules which applies the International Standard Bibliographic Description to the cataloging of motion pictures and other media. One cataloging form is to be used for all media not yet authorized for computer input with provisions for variations in the physical description. It is further recommended that Library of Congress classification numbers be assigned in brackets for future use in computer retrieval and that a medium designator code plus a serial number be used in the call number. Sample media codes, cards, and work sheets are attached. (Author/DS)

* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *

ED108684

A REPORT

Regarding investigations prior to the selection of a format for local
original cataloging of nonbook materials

by

Virginia Clarke

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRO-
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIGIN-
ATING IT. POINTS OF VIEW OR OPINIONS
STATED DO NOT NECESSARILY REPRESENT
OFFICIAL NATIONAL INSTITUTE OF
EDUCATION POSITION OR POLICY

Texas Woman's University Library

Denton, Texas

1975

IR002217

Texas Woman's University Library
Denton, Texas 76204

January 10, 1975

To: Dr. Samuel J. Marino, Librarian
From: Virginia Clarke, Consultant
Re: Investigations prior to the selection of a format for local original cataloging of nonbook materials. The goal was to find or to design a format that would be as compatible as possible with the current and projected Ohio College Library Center's formats so that a minimum of change and editing would be necessary when OCLC authorizes the computer input of nonbook cataloging.

ABSTRACT OF THE REPORT WHICH FOLLOWS

Current influences in the cataloging of nonbook materials and recommendations regarding local original cataloging while standard forms are being developed, with further suggestions about the arrangement, packaging, and storage of these materials

The development of standards for cataloging nonbook materials is, in many respects, still in a confused, fragmented, and controversial state. Consensus is not likely to come easily or soon in covering all types of media. In view of the unpredictable decisions and developments yet to come at the Library of Congress and at the Ohio College Library Center, it does not seem feasible at this time to try to approximate the workforms that might be used in the future for those types of materials not already authorized for computer input.

The International Standard Bibliographic Description seems to offer practical guidelines in the selection of the data elements to be recorded and their sequence. Therefore it is recommended that the local cataloging card-form for nonbook materials be based on the Draft Revision of Chapter 12, AACR, which applies the ISBD to the cataloging of motion pictures and some other media, realizing that some editing probably will be needed eventually in order to conform to later developments at LC and OCLC. For the present at least, use one cataloging form for all media not yet authorized for computer input, with provisions for variations in the physical description.

Continued on the next page.

TWU Library, 1-10-75, to Dr. Marino from Virginia Clarke, page 2 of abstract.

It is recommended that the precedent set by the Library of Congress be followed in assigning in brackets LC classification numbers (not full LC call numbers) for future use in computer retrieval. The Library of Congress does not arrange projected materials and sound recording by LC classification, and most other major collections of nonprint materials are arranged by medium rather than by subject. Further it has been shown by studies conducted by Grace O. Kelley that contrary to the popularly held idea that classification brings all material about a subject together, the subject catalog is three times more effective in this respect. For these reasons and for storage considerations, it is recommended that a medium designator code plus a serial number be used in the call number, while at the same time the LC class number is recorded in brackets at the bottom of the card for future computer-retrieval purposes. More than one LC class number in brackets may be given at the bottom of the card to represent more than one subject area covered by the item being cataloged. The serial number in the call number would represent a title (not an item accession number), and all copies and parts of the same title would be grouped together.

Texas Woman's University Library
Denton, Texas 76201

January 10, 1975

To: Dr. Samuel J. Marino, Librarian

From: Virginia Clarke

Re: Investigations prior to selection of a format for local original cataloging of nonbook materials. The goal was to find or to design a format that would be as compatible as possible with the current and projected Ohio College Library Center's formats so that a minimum of change and editing would be necessary when OCLC authorizes the computer input of nonbook cataloging.

A REPORT

Summary of Findings and Recommendations

- 1 The development of standards for cataloging nonbook materials is still in a very confused, fragmented, and controversial state. Consensus is not likely to come easily or soon. Predictions are that it will take seven, ten, fifteen or more years to arrive at standards for all media.
- 2 In view of the unpredictable decisions and developments yet to come at the Library of Congress and at the Ohio College Library Center in regard to various media, it does not seem feasible at this time to try to approximate the workforms that might be used.
- 3 The International Standard Bibliographic Description seems to offer some practical guidelines that we can follow in the selection of the

data elements to be recorded and their sequence. Recommendation: that we base our cataloging card-form for nonbook materials on the Draft Revision of Chapter 12, AACR, realizing that some editing probably will be needed eventually in order to conform to later developments at LC and OCLC.

- 4 Recommendation in regard to LC classification of nonbook materials: that we follow the precedent set by the Library of Congress in assigning in brackets LC classification numbers (not full LC call numbers) for future use in computer retrieval.
- 5 The Library of Congress does not arrange projected materials and sound recordings by LC classification, and most other major collections of nonprint materials are arranged by medium rather than by subject arrangement. Recommendation: that we use a medium designator plus a serial number as a call number for the nonbook materials. The serial number would be a number to represent a title. All copies of the same title would bear the same title number plus a copy number if there is more than one copy. Thus all copies would be together on the shelf or in the files.

SUPPORTING FACTS AND OPINIONS

Henriette D. Avram of the Library of Congress indicated in a talk made at the Southwestern Library Association meeting in Fort Worth 1970 that the intentions at that time were to develop MARC formats that would be compatible with each other to the extent that a data

field with a certain tag number (e.g. Tag 245 for title) could be used interchangeably in programs producing catalog cards in various formats for various materials.

"If the information described in the variable fields in any of the formats is identical, the same tags are used. In the fixed fields, identical information in different formats is found in the same character positions. The remaining character positions will contain data unique to each format. The structure of each MARC format is identical, but the content designators (tags, indicators, and subfield codes) may vary with the different types of materials being described." -- from the introduction to Films, a MARC Format . . . for Motion Pictures, Filmstrips, and Other Pictorial Media Intended for Projection, published by the MARC Development Office, Library of Congress.

With this in mind, a combined list was made to compare the fields and subfields now available in the MARC(F) format for films and other projected materials, the MARC(M) format for monographs, and the Ohio College Library System's version of MARC(M). The comparison indicated that the two MARC formats fit together without conflict. The same fields were used by both for the same type of data. Where data differ significantly between what is required for monographs and what for projected material, new discrete tags and subfield codes were assigned. It does appear that the original LC goal mentioned by Mrs. Avram is being realized, in which case, if one master computer program handled tagged fields of all formats interchangeably, it would

lend great flexibility to cataloging, and fewer formats would need to be developed.

In fact, it appears that by "borrowing" only 5 fields and 6 subfields from the MARC(F) for projected materials and adding them to the MARC(M) fields already activated by OCLC, it would be possible to catalog most if not all types of nonbook materials. See the table of comparison and the trial worksheets attached to this report. Also needed would be a subfield for the publisher's or producer's identifying numbers, e. g. the record number for phonodiscs, the plate number for music, and the corresponding identifying numbers for most other nonbook materials. The literature indicates that MARC for music has added subfield "d" in field 260 for plate or publisher's number. This is in the imprint field following the date. In the absence of this subfield, this information can be given in the first note.

However the possibility of using one master set of fields and subfields with one or a few formats seems not to be in the future of the OCLC development. Barbara Gates, regional coordinator for OCLC development, speaking at a meeting of the Interuniversity Council, Cataloger's Subcommittee in Commerce, Texas, October 29, 1974, stated that the OCLC plan is to use a completely separate format for each of the various kinds of media, that fields from different formats could not be merged, and that we shall have to wait development and implementation of the various formats. Further, she indicated that even though some libraries had jumped the gun and had made entries for tapes and

phonograph records using the present monograph format, they ran the risk of denying themselves certain future retrieval services. She suggested that OCLC strongly urges strict conformity to authorized and specifically designated use of formats, present and future. She indicated that implementation of MARC formats for serials and for projected materials would be forthcoming, also that OCLC would not wait much longer to authorize its own version of the format for music.

The OCLC attitude is understandable since strict and absolute conformity to LC cataloging copy is the true key to the system, even though variation is allowed seemingly at the member library's own risk. A plethora of formats probably would make conformity easier to maintain. The problem with nonbook material is that for the great bulk of it there is no LC copy to copy. MARC has not yet issued a format for sound recordings (tapes and phonograph records). The development of formats for other types of educational materials, etc. seems remote, possibly never, because the Library of Congress does not handle these types of material.

"The Library of Congress does not collect such material [dioramas, flash cards, multimedia kits or other instructional media] and has no competence to aid or advise in its proper control. . . This is not to deny the importance of such materials and the bibliographic control of them. . . . Rules for these materials should be developed by appropriate bodies in the fields of education and school librarianship." -- from a Library of Congress position paper read by Mrs. Avram, 1970, during the Southwestern Library Association convention in Fort Worth.

The Library of Congress has altered its position enough recently to include in its Draft Revision of Chapter 12, AACR certain materials intended mainly as instructional aids (charts, dioramas, flash cards, games, kits, microscope slides, models and realia), but this does not mean necessarily that the Library will ever collect and catalog these types of materials to any appreciable extent, if at all.

We had hoped to discover trends strong enough to justify tentatively cataloging nonbook materials on workforms modeled after the current OCLC form but allowing for the 5 fields and 6 subfields needed for nonbook materials. But computer input from a form that was nearly but not quite correct might be more troublesome and conducive to errors than input from a standard catalog card. Also in view of the unpredictable decisions and developments yet to come at LC and OCLC, it seems futile to try to approximate the future workform at this time.

Another recent development affecting the future of cataloging form is the International Standard Bibliographic Description (ISBD). The Anglo-American Cataloging Rules, North American Text, revised chapters 6 and 9, published this year by the American Library Association incorporates the the ISBD(M) for monographs. Beginning September 1, 1974, Library of Congress cards have been printed in this form, and entries in the ISBD form are already in the OCLC data bank, beginning with OCLC number 1055527. However, OCLC's "paragraph" mark seems to have replaced ISBD's prescribed punctuation (i.e. period space dash space) as a field terminator. Here again we have been faced with the unpredictable variation.

We received a copy of the Draft Revision of Chapter 12, AACR, which follows closely the new ISBD in the revised Chapters 6 and 9, AACR, mentioned above. The Draft Revision covers rules for motion pictures and filmstrips and some other instructional aids not presently covered by AACR. This draft was distributed at the Southwestern Library Association meeting in Galveston, October 15, 1974. It was done by the Library of Congress but has yet to be approved by the national library associations of the United States, Canada, and Great Britain. Basing her estimate on past progress in such matters, Vivian Schrader, Head of the Audio-visual Section of the Library of Congress, said at the SWLA meeting that she would expect these rules or their revision to become official within seven or more years. The development of standards for cataloging nonbook materials is still in a confused, fragmented, and controversial state. Consensus is not likely to come easily or soon.

Nevertheless, the ISBD does seem to offer some feasible guidelines that we can follow here in cataloging nonbook materials, at least in the selection and sequence of the data elements given in the body of the catalog entry. ISBD does not cover rules for entry headings. The only international standard so far as entry headings are concerned is that contained in the Paris Statement, 1961, i. e. the Report by the International Conference on Cataloging Principles, Paris, 1961, sponsored by the International Federation of Library Associations.

The ISBD begins with the printed title. It can be used alone as a

title entry, and there is a strong trend toward more title entries in American and British cataloging. Title entry is traditional in Eastern libraries and in many European countries. In ISBD, the author statement follows the title statement regardless of whether or not the author's name appears as an entry heading. In regard to much nonbook material, authorship (i. e. the person or corporate body principally responsible for the intellectual or artistic content or the work) is diffuse, indeterminate, or unknown, and therefore title entry would take precedence in the majority of cases even under present AACR.

The key features of the ISBD are to specify what data elements are essential, the sequence of the data elements, and special prescribed punctuation by which the computer can recognize and manipulate the various elements. The effect is that tagging for the computer is done by the descriptive cataloger in the process of original cataloging rather than by a special editor, thus eliminating an expensive step in preparing copy for machine cataloging. Another expensive step is eliminated when optically recognizable characters are used in the original typing of catalog copy, which can then be converted automatically to machine readable form without further keyboarding. This requires, of course, optical recognition equipment and appropriate computer programming.

It would seem that the ISBD pattern developed in the Draft Revision of Chapter 12, AACR, is the best guide we have at this time for data analysis and data sequence in nonbook cataloging. It is recommended,

therefore, that we follow this one form, as far as it goes, even though OCLC usage of the prescribed punctuation seems to vary slightly and even though there are not yet prescribed marks for separating the elements of entry headings. A little extra space could be left between elements of the headings for future punctuation editing if and when needed. We shall plan to use the IBM Mag Card Selectric Typewriter to produce card sets from original cataloging, at least until OCLC input for the various media is authorized, which may not be for many years in regard to some types of media.

Using one cataloging form for all media, with provisions for the necessary variations in the physical description, seems more efficient and expeditious than trying to guess at what may become the future official form for each type of material. This would be the ISBD form as title entry for the unit card. The added entries we use for author, composer, artist, performer, etc. would be in standard verified form of the name that could be transferred to main-entry position whenever that is necessary to conform to LC and OCLC policy at the time of input.

Another consideration is space on the unit card. Space is always at a premium on a typed card as compared to an LC printed card. Nonbook materials usually require more description for identification and more secondary entries (therefore more tracing) than do books. Using the ISBD title-form of entry would make one or two or sometimes three more

lines available on the unit card for the body of the entry and for notes. See the examples of alternate forms in cataloging Beethoven's Moonlight Sonata in Attachment VII of this report.

The above recommendations about cataloging form are in regard to original cataloging made necessary when no satisfactory printed cards are available. Library of Congress printed cards or Xeroxed copy of the corresponding NUC entries would be used whenever possible until OCLC nonbook formats are operational. Also there may be other sources of satisfactory printed cards for materials not cataloged by LC. This matter should be investigated thoroughly. Even though some items represented in the sample cards with this report have been cataloged by LC, they are recataloged here only to exemplify typical cataloging problems.

Another matter for decision is the kind of storage or shelving to be used for the various types of nonbook materials and the corresponding call numbers to be used. The OCLC format provides for the following fields, among others, all optional:

Tag	Field description
050	MARC call numbers (LC class number plus book number)
090	Local LC call number (Class number plus book number)
099	Local free text call number (Any call number not LC or Dewey)

At present, there are no MARC call numbers (i.e. LC class numbers plus book numbers or main entry numbers) for nonprint materials. The Library of Congress does not arrange its sound recordings, films

or other nonprint materials by LC classification. However, for the benefit of other libraries interested in subject control and retrieval by class number, the Library of Congress has been supplying in its catalogs recently one or more suggested LC class numbers (not call numbers, merely class numbers) enclosed in brackets. This policy began for projected materials in August 1971 and for sound recordings in January 1972. For music materials, these numbers represent secondary subject or form entries in a classed catalog. They are not intended as symbols for physical arrangement. When such entries are part of the regular classification schedule, they are enclosed in brackets. Numbers enclosed in parenthesis within brackets are part of a special supplementary series which is not part of the regular schedule. It would be advisable, probably, for us to follow a similar policy, i. e. to include the suggested LC class numbers when they are found in routine verification search and even to add class numbers ourselves for other materials.

The type of storage and shelving is another matter. Each kind of nonprint material poses its own unique requirements in regard to size; shape; protection needed from dust, heat, light, high or low humidity; special playback equipment, near which it needs to be stored; and special circulation factors including inspection. Although in recent years there has been some advocacy for classifying all materials by Dewey or LC schedules, even of intershelving audio-visual materials along with books (mostly in small and/or school libraries), there are several factors that point to the futility of this policy:

- 1 Contrary to the popularly held idea that classification brings all material about a subject together, studies have shown that a subject catalog is three times more effective in collocating information on the same or related subjects. An item can be classified in only one place on the shelves, giving but one linear representation of its subject matter, whereas it can be represented by multiple entries in the catalog.¹ Without a good subject catalog, which may be the case in some small and some school libraries, classification of nonbook materials may become of greater relative importance. Even so, a classified arrangement is of little use in locating a specific topic unless the library user has at hand a good index to the classification and has been well instructed in the structure, purpose, and use of the classification. This is seldom the case.

- 2 The process of subordination of subject matter at each step of classification separates from the whole, as Kelley points out, thus tending in considerable measure to defeat the purpose, of grouping like material together. Greater and greater detail in subdivisions may be expected to yield decreasing aid. This fact has not been duly appreciated, especially when a detailed classification such as that of the great Library of Congress is applied

¹Grace O. Kelley, The Classification of Books . . . Chapter IV: "Thirteen Elements which Affect the Usefulness of Classification." H. W. Wilson, 1937.

verbatim to much smaller collections. The result is one or two or at most only a few items per specific classification.

- 3 Incidental and accidental location of material by browsing has been the chief benefit of classified arrangement of books. Even this benefit is less with nonprint materials, which are not very browseable. It takes special equipment, often a darkened room to examine them. Perhaps "browsing" in the subject catalog would be more effective. Also we must recognize that special displays and special bibliographies are a necessary corollary to any type of library organization for bringing little-known items to the attention of the user.

- 4 Because of the diversity in the subject content of some books and of a great many nonbook items, the application of any scheme of classification is only partially effective. Music records are particularly difficult to classify. One disc often contains compositions in many forms from various periods of history, composed and performed by many different persons, with many different instruments. There may be a topic theme by which they would be classifiable as a whole, but would it be one looked for by the student or other user? Analysis by form of composition, by composer, by performer, by instrument, etc. in the dictionary catalog would be far more useful.

- 5 In view of the variety of relationships present in the minds of those who use the library and the variety of ways in which

content is put together by producers, the importance of any one detailed outline of classification should not be overstressed. No imposed logical order by subject can be assumed to fall naturally within the current organization of a curriculum or within the outlook of the intelligent library user.

- 6 Intershelving nonbook materials with books in a classified arrangement requires much more shelf (storage) space, perhaps ten to twenty times more space, than the same materials sorted by medium and kept in specially designed cabinets, trays, etc. This is due to two factors. Extra space must be allowed throughout a classified collection at all times for shifting to insert new materials. And if nonbook materials are to be intershelved with books, all must be packaged, not only the kits but everything, in order to keep them from rolling off the shelf or getting shoved back and lost behind the books. Each package of necessity encloses a great deal of waste space.

Therefore it is recommended that we use a medium designator code plus a serial number as the call number for nonbook materials, using a separate series of numbers for each designated type of media, while at the same time recording the LC class number in brackets at the bottom of the catalog card for future computer-retrieval purposes. The serial number would represent a title. All copies of the same title would bear the same title number plus a copy or part number if there is more than one copy or part. Thus all copies and parts would

be together on the shelf or in the files.

One of the most recently proposed media designator codes is the one proposed by the Task Force of librarians and audiovisual specialists assembled November 10, 1972, with expenses underwritten by the Baker and Taylor Company. Pearce S. Grove, author and consultant in the field of nonbook media, was chairman. Among others on the task force were Vivian Schrader, Head of the Audiovisual Section, Descriptive Cataloging Division, The Library of Congress, and three members of the Information Science Committee of the Association for Educational Communication and Technology, that developed the Standards for Cataloging Nonprint Materials: William J. Quinly, Katharine Clugston, and Alma Tillin. Recommendation: that we seriously consider adopting this code as our principal guide, adding other designators and symbols as they may become needed.

The Task-Force code is a two-letter alpha code. See page 2 of Attachment II. When used in a library that classifies books by the Dewey numeric code, there is no confusion between call numbers meant for books and those meant for nonbook materials. However, in a library that classifies books by another alpha code or alpha-numeric code such as the LC classification, shelvees and library users might have some difficulty telling the difference.² In that case it may be better

²At the first library staff conference on the first draft of this report, it was decided to spell-out the specific medium designator in the nonbook call number to be used in the Texas Woman's Library. Two factors influenced this decision: (1) previous difficulties in instructing student shelvees, and (2) the fact that the microform collection already had been marked in this way.

to spell-out the medium designators rather than to use the two-letter code. See the sample cards in attachments to this report. Another solution is to prefix a third letter to the media code using a letter not used as a main-class designator in the LC classification, e. g., I, O, W, X, or Y. The library would decide which of the available letters would be used to indicate nonbook materials. If "I" were chosen, motion picture cartridge would be represented by "IMR" instead of by "MR". See the copy of the Tarrant County Junior College media code in Attachment II, page 6.

One of the media designators in nonbook codes is Kit. This term, as applied to instructional materials, has been defined and re-defined by various authors in various ways, sometimes with very surprising results. For the benefit of our own staff, we shall need to agree on one definition that can be clearly understood, one that can be applied easily and consistently in assigning call numbers.

Dictionary definitions of kit include the following: A set or collection in a container; the container and its contents. With this basic meaning in mind, it is recommended that the following definition be used for our purposes: An instructional materials kit is packaged, organized materials intended to be circulated and used as a unit. This definition can be applied to boxed sets in one medium as well as to boxed multimedia sets. It will be noted that kit is not a true medium but rather that it indicates a kind of packaging that could enclose any and all kinds of media. The

kit designation in the call number is particularly useful for boxed sets that do not fit into the type of storage units used for single items of the various media. For example, a boxed set containing a filmstrip, an audio tape, and a study guide will not fit into the usual storage equipment for single filmstrips, for single tapes, or for single pamphlets. It has to be stored somewhere else, and the call number should reflect this separate location.

This method of physical arrangement does not necessarily affect the descriptive cataloging. It is traditional to describe such a set as the one mentioned above not as a kit but as a filmstrip with sound and study guide. Some rules stipulate that the cataloger decide which medium in a multimedia set is dominant, which item is principally responsible for the intellectual content, and then to catalog that item (and its medium) designating the other items as accompanying materials. The Draft Revision of Chapter 12 gives the local cataloger some choice in this matter. We would continue to use LC copy as a guide in the descriptive cataloging but at the same time use our own discretion in packaging and in developing the call numbers. See the sample cards attached to this report.

In contrast to the sound filmstrip set mentioned above, a boxed set of disc records is of a size and shape to shelve naturally among single discs, and an audiodisc designator in the call number would be appropriate. Sometimes the nature of a set and the nature of its use

would dictate that it be broken up and its components be cataloged, stored, and used separately. See Attachment VIII, page 4.

For inventory purposes, a kit would be considered as one title, as one package (or more than one package if there were several copies of the kit). If desired, two columns of figures could be kept: one for title count and the other for the count of all items in the packages. But in any case, a medium loses its identity for inventory purposes when it is packaged in a kit and becomes merely a part of the kit.

Labels on the visible side of the kit-package (i. e. the visible side when shelved) need to show the following: (1) title statement as cataloged, (2) author or producer, (3) date if more than one edition is available in the collection, (4) contents of the kit so that it can be checked in circulation for missing parts, (5) special equipment (if any) needed for playback, and (6) call number.

A BRIEF RESTATEMENT OF THE RECOMMENDATIONS

- 1 Use LC cataloging copy if available (1) on cards, (2) in the National Union Catalog, or (3) in the OCLC data bank. Investigate to discover if other satisfactory catalog cards are available.
- 2 Do original cataloging when standard cataloging copy is not available.
- 3 Base original descriptive cataloging form on the ISBD in regard to

- (1) selection of data elements to be recorded, (2) sequence of data elements, (3) prescribed punctuation, and (4) title entry as primary entry for shelf list and catalog.
- 4 Use LC as authority for standard forms for secondary entries for (1) topic headings, (2) form headings, (3) personal names, (4) corporate names, and (5) geographic names when these are easily ascertainable. Establish as needed other names and headings, and keep a record of them.
 - 5 For the present at least, use one cataloging form for all media, with provision for variations in the physical description.
 - 6 Use IBM Mag Card Selectric Typewriter to produce card sets from original cataloging. Use Xerox System 1-2-3 to produce card sets from NUC copy.
 - 7 Use the media designations and codes recommended by the Task Force chaired by Pearce Grove, 1972, with additions as needed. The Task Force designators will be used in all call numbers and in descriptive cataloging unless there is conflict with LC cataloging copy, in that case, LC copy will take precedence (in descriptive cataloging only) in deference to OCLC requirements.
 - 8 Arrange the nonbook collection serially within categories determined by the type of medium and its storage.
 - 9 Each category will have a separate series of title numbers (to keep the serial numbers in call numbers from becoming any longer

than necessary)

- 10 A copy number will distinguish duplicate copies.
- 11 Spell-out the medium designations in call numbers (in keeping with the policy already established for microforms and to make a greater distinction between nonbook call numbers and the LC call numbers used for books).
- 12 Record in brackets on the shelf card suitable LC class numbers for possible future computer-retrieval purposes.
- 13 Define a materials kit as packaged, organized materials intended to be circulated and used as a unit. The materials may be all of one type or of mixed media. A monomedia set is designated as a kit only when the package will not fit conveniently into the regular storage equipment for singles in the same medium.
- 14 For inventory purposes, a kit will be considered as one title, as one container (if there is only one copy of the set). Mixed media lose their identity as separate mediums and become merely parts of the kit. Most statistical records for books include (1) the number of titles and (2) the number of volumes. In a similar fashion, inventory records for nonbook materials can show (1) the number of titles, and (2) the number of items, which could account for a total including all copies and all items in kits.

- 15 On kit labels, show (1) title, (2) author or producer, (3) date, (4) contents for circulation checks for missing parts, (5) any special equipment needed for playback, and (6) call number.

SOURCES

- Anglo-American Cataloging Rules, North American Text, Chapter 6: Separately Published Monographs; Incorporating Chapter 9: Photographic and Other Reproductions. Prepared by the American Library Association . . . [et al] Revised to accord with the International Standard Bibliographic Description (Monographs), by Paul W. Winkler. Chicago, 1974.
- Avram, Henriette D. Speaking on "MARC II and Media Materials" during the Southwestern Library Association Preconference on Media and MARC II, Fort Worth, November 4, 1970.
- Draft Revision of Chapter 12, AACR: Audiovisual Media and Special Instructional Materials. Washington, The Library of Congress, 1974.
- Dunkin, Paul S. Cataloging U. S. A. Chicago, American Library Association, 1969.
- Gates, Barbara, speaking at a meeting of the Interuniversity Council, Catalogers Subcommittee, Commerce, Texas, October 29, 1974.
- Kelley, Grace O. The Classification of Books; an Inquiry into Its Usefulness to the Reader, Chapter IV: "Thirteen Elements which Affect the Usefulness of Classification." New York, The H. W. Wilson Company, 1937.
- "Nonprint Media Guidelines," by a Task Force, chaired by Pearce S. Grove, underwritten by the Baker and Taylor Company, 1972.
- Ohio College Library Center. On-Line Cataloging. Columbus, Ohio State University Libraries, Office of Educational Services, 1973.
- Schrader, Vivian L. "Revision of the Anglo-American Cataloging Rules," a talk given during the Southwestern Library Association Nonprint Media Institute, Galveston, October 15, 1974.
- Spaulding, C. Sumner. "ISBD; Its Origin, Rationale, and Implications," Library Journal, 98, no. 2 (January 15, 1973) pp. 121-130.
- U. S. Library of Congress. Library of Congress Catalogs: Films and Other Materials for Projection, October 1972-June 1973. Washington, 1974.

- U. S. Library of Congress. Library of Congress Catalogs: Music -- Books on Music and Sound Recordings, January-June 1973. Washington, 1973.
- U. S. Library of Congress. Information Systems Office. MARC Manuals Used by the Library of Congress. 2nd ed. Chicago, Information Science and Automation Division, American Library Association, 1970.
- U. S. Library of Congress. MARC Development Office. Films, a MARC Format; Specifications for Magnetic Tapes Containing Catalog Records for Motion Pictures, Filmstrips, and Other Pictorial Media Intended for Projection. Washington, 1970.

A COMPARATIVE LIST OF FIELDS IN OCLC, MARC(M) for monographs, AND MARC(F) for films and other projected materials

	Code	Tag
Type: OCLC:	a Language material, Printed	008
	b Language material, Manuscript	
	c Music, Printed	
	d Music, Manuscript	
	e Maps and Atlases, Printed	
	f Maps, Manuscript	
	*g Motion pictures and filmstrips	
	h Microform publications	
	i Phonorecords and other sound recordings, Language or spoken	
	j Phonorecords and other sound records, Music	
	k Pictures, designs, and other two-dimensional representations	
	l Computer media, i.e., machine readable data	
MARC(F) *m	Motion picture	008
*f	Filmstrip	
v	Video tape	
s	Slide or slide set	
t	Transparency or set of transparencies	
e	Electronic video recording	
z	Other	
Bibliographic level: OCLC	m monographs	008
	n serials	
MARC(F) m	monographic level used for the film format also See introduction to <u>Films</u> , a <u>MARC Format</u> .	
Form of reproduction:		
OCLC	a Microfilm	
	b Microfiche	
	c Micro-opaque	
	d Large print	
	Ø Blank: not a reproduction	
MARC(F)	Not used	
Intellectual level: OCLC	j Juvenile	008
	Ø Blank: not juvenile	
Language:	3-letter code. The same code used in both formats	008

* The only instance discovered in this comparison that shows OCLC and MARC using different symbols for the same thing (motion pictures and filmstrips) is this one indicated in field 008. This may be merely an indication of new changes in MARC that do not show in my copy of the MARC(F) format.

Continued on the next page

A COMPARATIVE LIST OF FIELDS, continued

		Tag
Standard book number, standard film number, etc	OCLC MARC (M&F)	020
LC card number	OCLC MARC (M&F)	010
OCLC number	OCLC	
Cataloging source	OCLC MARC (M&F)	008
Holding library	OCLC	049
LC classification number	OCLC MARC (M&F)	050
Dewey classification number	OCLC MARC (M&F)	082
Local call number (LC)	OCLC MARC (F)	090
Local free text call number: any call number not LC	OCLC	099
Uniform title	OCLC MARC (M&F)	240
Romanized title	OCLC MARC (M&F)	241
Title statement	OCLC MARC (M&F)	245
Imprint	OCLC MARC (M)	260
Production and release	MARC (F)	261
Collation	OCLC MARC (M)	300
Physical description, including accompanying material and any special equipment for playback	MARC (F)	301
Price	MARC (M&F)	350
Series note (Title traced)	OCLC MARC (M&F)	440
Series note (Untraced or traced differently)	OCLC MARC (M&F)	490
General note	OCLC MARC (M&F)	500
Note for two or more works on one reel, bound with, etc.	OCLC MARC (M&F)	501
Summary and/or contents note	OCLC MARC (M&F)	505
Limited use note	MARC (F)	506
Credits note	MARC (F)	508
Cast note	MARC (F)	511
Local note	OCLC	590

☐ Numbers in boxes represent fields needed for cataloging nonbook materials but not yet authorized (perhaps not yet activated) by OCLC

Continued on the next page

A COMPARATIVE LIST OF FIELDS, continued

<u>Subject headings</u>	OCLC	MARC (M&F)	6xx
Personal name [MARC(F) subfield codes: s, g, m, n, o, r are missing from OCLC. Needed for uniform titles in subject headings for composer-title]		MARC (F)	600
Corporate name as subject	OCLC	MARC (M&F)	610
Meeting or conference as subject	OCLC	MARC (M&F)	611
Uniform title as subject	OCLC	MARC (M&F)	630
Topical subject	OCLC	MARC (M&F)	650
Geographic name as subject	OCLC	MARC (M&F)	651
Local subject headings	OCLC	MARC (M&F)	690
<u>Added entries</u>	OCLC	MARC (M&F)	7xx
Personal name [Subfield codes: s, g, m, n, o, r are missing from OCLC. Needed for uniform titles in added entries for composer-title]			700
Corporate name	OCLC	MARC (M&F)	710
Meeting or conference	OCLC	MARC (M&F)	711
Uniform title as added entry	OCLC	MARC (F)	730
Title traced differently	OCLC	MARC (M&F)	740
<u>Series entries</u>	OCLC	MARC (M&F)	7xx
Title of series with number or volume	OCLC	MARC (M&F)	740

Meanings of the missing subfield codes:

s	= Version or alternate version
g	= Miscellaneous information
m	= Medium of performance in music
n	= Serial number in generic titles of music
c	= Opus or thematic catalog number for music
r	= Key in music

These subfields do exist in fields 600 and 610 of the MARC(F) format for projected materials.

ISBD FORMAT condensed from Anglo-American Cataloging Rules, North American Text, Revised Chapters 6 and 9, and from the Draft Revision of Chapter 12

- Area 1 Title proper = Parallel title : Other title. [Medium designator] /
or Title. Part 1, Title of part. [Medium designator] /
or Title. Title of part. [Medium designator] /
or Title, subtitle, and part designation. [Medium designator] /
- *Statement of principal responsibility or statement of sponsorship
 and production. --
or Sponsor; [made by] Producer. --
- Area 2 Edition statement / statement of primary responsibility or statement
 of sponsorship and production relative to the edition. --
- Area 3 Place : Name of publisher or releaser or distributor, date (Place of
 the appropriate larger jurisdiction when necessary to identify
 the place or distinguish it from another of the same name : Name
 of the larger jurisdiction)
- Area 4 & Number of items and/or running time : sound and color characteristics ;
Area 5 dimensions & accompanying materials. -- (Series ; numbering within
 the series : subseries ; numbering within the subseries ISSN)
- Area 6 Notes
- Area 7 ISBN, etc.

BRIEF FORM

Title. [Medium] / Author or *Sponsor; [made by] Producer. --
Edition. -- Place : Publisher or releaser or
distributor, date.
Number of items or running time ; sound and color ;
dimensions & accompanying materials. -- (Series ; number :
subseries ; number ISSN)

Notes

Tracings

*Used especially for motion pictures, filmstrips, and videorecordings, also include
names selected for entry headings. Omit this field in cases of doubt.

MEDIA DESIGNATIONS AND CODES from Nonprint Media Guidelines, prepared by the Task Force, chaired by Pearce Grove and sponsored by the Baker and Taylor Company, 1972. [With some possible additions in brackets]

<u>General Designation</u>	<u>Specific Designation</u>	<u>Code</u>
I. <u>AUDIORECORDING</u>		AA
	a. <u>Audiobox</u>	AB
	b. <u>Audiocard</u>	AS
	c. <u>Audiocartridge</u>	AR
	d. <u>Audiocassette</u>	AC
	e. <u>Audiocylinder</u>	AY
	f. <u>Audiodisc</u>	AD
	g. <u>Audioroll</u>	AO
	h. <u>Audiotape</u>	AT
	i. <u>Audiowire</u>	AW
II. <u>CHART</u>		CA
	a. <u>Chart</u>	CH
	b. <u>Flip chart</u>	CF
	c. <u>Graph</u>	CG
	d. <u>Flannel board</u>	CL
	e. <u>Wall chart</u>	CW
	f. <u>Relief chart</u>	CR
III. <u>DATA FILE</u>		DA
	a. <u>Digital cassette</u>	DC
	b. <u>Digital disc</u>	DD
	c. <u>Digital tape</u>	DT
	d. <u>Punched card [set]</u>	DB
	e. <u>Punched paper tape</u>	DP
IV. <u>DIORAMA</u>		OA
	a. <u>Diorama</u>	OD
V. <u>FILMSTRIP</u>		FA
	a. <u>Filmstrip</u>	FL
	b. <u>Filmstrip</u>	FS
VI. <u>FLASH CARD</u>		HA
	a. <u>Flash card [set]</u>	HC
VII. <u>GAME</u>		GA
	a. <u>Game</u>	GM
	b. <u>Puzzle</u>	GP
VIII. <u>GLOBE</u>		QA
	a. <u>Globe</u>	QG

MEDIA DESIGNATIONS AND CODES, continued

<u>General Designation</u>	<u>Specific Designation</u>	<u>Code</u>
IX. <u>KIT</u>		.KA
	a. Exhibit	KE
	b. Kit	KT
	[c. Laboratory kit	KL]
	[d. Computer-aided kit	KP]
X. <u>MAP</u>		.LA
	a. Relief map	LR
	b. Wall map	LW
	c. Map	LM
XI. <u>MICROFORM</u>		.NA
	a. Aperture card	NC
	b. Microcard	ND
	c. Microchip	NP
	d. Microfiche	NH
	e. Microfilm	NF
	f. Microjacket	NJ
	g. Micro-opaque	NO
	h. Microprint	NT
	i. Microstrip	NS
XII. <u>MODEL</u>		.EA
	a. Figure	EF
	b. Mock-up	EM
	c. Puppet	EP
	d. Sculpture [and artistic construction]	ES
XIII. <u>MOTION PICTURE</u>		.MA
	a. Kinescope	MK
	b. Motion picture cartridge	MR
	c. Motion picture cassette	MC
	e. Motion picture	MP
XIV. <u>PICTURE</u>		.PA
	a. Art original	PO
	b. Art print (reproduction)	PR
	c. Photograph	PP
	d. Picture	PI
	e. Post card	PC
	f. Poster	PT
	g. Study print	PS

MEDIA DESIGNATIONS AND CODES, continued

<u>General Designation</u>	<u>Specific Designation</u>	<u>Code</u>
XV. <u>REALIA</u>		RA
	a. Artifact	RF
	b. Specimen	RS
XVI. <u>SLIDE</u> [singles or sets]		SA
	a. Film slide	SL
	b. Glass slide	SG
	c. Microscope slide	SM
	d. Stereoscope slide	SS
	e. Audio slide	SO
XVII. <u>TRANSPARENCY</u> [singles or sets]		TA
	a. Transparency	TR
XVIII. <u>VIDEORECORDING</u>		VA
	a. Electronic video	VE
	b. Laser disc	VB
	c. Videocartridge	VR
	d. Videocassette	VC
	e. Videocube	VQ
	f. Videodisc	VD
	g. Videotape	VT
[IX. GRAPHIC MASTER (for slides and transparencies)		BA]
	[a. Slide master	BS]
	[b. Transparency master	BT]
[XX. GUIDE (Printed and filed in a vertical files separate. . .JA] from the accompanying audio-visual material, including equipment manuals)		
[XXI. EQUIPMENT		IA]

SAMPLE CALL NUMBERS for Texas Woman's University based on the Task Force list of MEDIA DESIGNATIONS AND CODES [Spelled-out]

Audio cassette 243	Sculpture 243	Policy for microfiche, microcard, and microfilm was established several years ago: material and shelf list arranged alphabetically by main catalog entry.
Audio disc 243 c. 2	Motion picture 243	A separate series of title numbers will be provided for each of the other types of media: material and shelf list arranged by the call number including the title number. The title number for a set may be an inclusive number. See the call number for the film slide and for the stereoscope slide. By this means, analytic catalog entries can be made to identify specific slides in a set.
Audio tape 243 c. 10	Poster 243	
Chart 243	Film slide 243-52	
Digital tape 243	Stereoscope slide 243-8	
Film strip 243		
Flash card 243	Transparency 243	
Game 243	Video tape 243	
Globe 4	Slide master 243	
Kit 243		
Map 243	Guide 243	
Micro fiche	with accession number but arranged alphabetically by main entry	
Micro film	"	" " " " " " " "
Micro card	"	" " " " " " " "

2nd instrument: MEDIA CODE EXPANDED

See notes following the code.

Corbin numeric code	Corbin alpha code	Current alpha code	Category
---------------------------	-------------------------	--------------------------	----------

Projected Media¹

		IMC.	Motion picture <u>cartridge</u> (reel to reel)
		IML.	Motion picture <u>loop</u>
15	IPM	IMR.	Motion picture on open <u>reel</u>
		IVC.	Video <u>cartridge</u> (film)
		IVD.	Video <u>disc</u>
16	IPT	IVT.	Video <u>tape</u>
17	IPF	IPF.	<u>Filmstrip</u> (Standard 35 mm.)
18	IPS	IPS. ²	Projection <u>slide</u>
19	IPT	IPT.	<u>Transparency</u> for the overhead projector
20	IPO	IPO.	Transparent <u>object</u> for use with the overhead projector

Audio Media

21	IAB	IAB.	Phonobelt (used in dictating machines)
22	IAD	IAD ²	Phonodisc
23	IAM	IAM.	<u>Magnetic disc</u>
		ITC.	Audio-tape <u>cassette</u>
		ITJ.	Audio-tape <u>cartridge</u>
24	IAT	ITR.	Audio tape on open <u>reel</u>
			Audio tape on cards (in sets, see Kits)

Two-Dimensional Opaque Media (Flat)

25	IFA		Flash card (usually in sets, see Kits)
26	IFB	IFP.	<u>Poster</u> , chart, etc. stored flat in drawers
27	IFC	IFM.	<u>Map</u> , stored flat in drawers
39		IFR.	Map, chart, scroll, picture, etc. stored on a <u>roller</u> or in a tube

Corbin numeric code	Corbin alpha code	Current alpha code	Category
---------------------------	-------------------------	--------------------------	----------

Two-Dimensional Opaque Media (Flat), continued

28	IFD	IFS. IPA.	Picture <u>study</u> print (other than art) <u>Art</u> study print or reproduction
29	IFE	IFO. IFF.	<u>Original</u> art painting, drawing, print, collage, poster, etc. Framed picture, original or reproduction

Three-Dimensional Objects and Representations

30	IDG	IDG.	<u>Globe</u> , planetarium
31	IDM	IDM.	<u>Model</u> , replica, mock-up, construction (except works of art)
32	IDS	IDS.	<u>Specimen</u> , sample, realia (except works of art)
33	IDD	IDD. IDE.	<u>Diorama</u> <u>Exhibit</u> , display
34	IDZ	IDA.	Sculpture, <u>artistic</u> construction; product of art crafts: puppet, doll, basket, ceramic object, jewelry, weaving as an art, leather work as an art; replica of a work of art; etc.

Pamphlets, Leaflets, Guides, Equipment Manuals, Etc.

01		IF. ³ IBP. IBS.	Vertical <u>file</u> material <u>Programmed</u> instructional textbook. <u>Sets</u> of <u>books</u> used as texts or semi-texts
			<u>Equipment</u>
		IE. ⁴	Plus the designation of make, model, decal number. Details to be worked out.

Kits (Organized, Boxed Materials to be Circulated as a Unit)

35	IMK	IK.	<u>Kit</u> (Multi-media kit, mono-media kit, laboratory kit, boxed game, boxed set of cards, etc.)
----	-----	-----	---

Corbin numeric code	Corbin alpha code	Current alpha code	Category
---------------------------	-------------------------	--------------------------	----------

Media with number-code assigned but not in the Corbin programs

36		IFS.	<u>Slide</u> master (graphic from which a slide has been made)
37		IFT.	Overhead <u>transparency</u> master (graphic from which an overhead transparency has been made)
38		IC.	Packaged <u>course</u> developed in varying media and intended to be issued and shelved together in classrooms or departments where they are used
39		IFR.	Flat materials stored on <u>rollers</u> or in tubes

¹Other media from the Corbin list are:

Numeric code	Other designation	Category
01	LC call number	BOOK
01	Music call number	SCORE
02	Periodical	PERIODICAL
13	Microfiche	MICROFICHE
14	Microfilm	MICROFILM
		MICROCARD

Though microforms listed here are "projected" materials, the present collection consists of photographic copies of printed materials, mostly if not exclusively serial publications and government documents. These two big fields present their own difficult bibliographic control problems even in printed form. The microforms would need to be accessed through the periodical, newspaper, and document indexes the same as the original printed forms. Therefore, it would seem that their codes or call numbers would need to be similar or closely related to whatever is established for printed serials and documents.

²We were originally requested by the staff to make a distinction in the call numbers for art slides and other slides, and between music records and other records. We had at first used IPS.A for art slides; IPS. for all other slides. In like manner we had used IAD.S for speech and other nonmusical records; IDA. for music. But in the development of the Simms format, it was found not to be feasible to use the "A" and "S" symbols in this way, and even though the earlier materials are so marked, the "A" and the "S" symbols have been abandoned, and a system of colored dots under the call number has been substituted: a purple dot for art slides; a yellow dot for non-musical records.

³The code for vertical file can be expanded to indicate subdivisions by the use of an initial letter or short Cutter number for the type or subject after the period in the alpha code, thus:

IF.E	for <u>equipment</u> manuals	37
IF.G	for <u>printed guides</u> (teacher's guides, student study guides, and other printed matter to accompany audio-visual materials when these guides, etc. are not put in a kit (container) with the visual materials.	

SAMPLE CARDS - MOTION PICTURE LOOP FILM IN CARTRIDGE

Motion picture /
cart 392 Handball : overhand stroke. [Motion picture] /
Athletic Institute; [made by] E. C.
Communications. -- Chicago : The Institute,
1970.
4 min. : si., col. : super 8 mm. & study
guide laid in container. -- (Educational sports
techniques)
Loop film in cartridge, L-1. Use Technicolor
si. sup. 8 projector.
CREDITS: Consultant, Pete Tyson; demonstrator,

(Continued on next card)

Motion picture
cart 392 Handball. 1970. (Card 2)
Paul Haber.

SUMMARY: Demonstrates in regular and slow
motion the correct overhand stroke.

I. HANDBALL I. Tyson, Pete, consultant.
II. Haber, Paul, demonstrator. III. Athletic
Institute. IV. Title. V. Title: Overhand stroke.
VI. Series.

[GV1017.H2]

The specific media designator is used in the call number because the specific type will affect its storage. The generic term is used following the title to conform to current descriptive cataloging policy.

Pre-
scribed
Punctuation

ENTRY

A REPORT, by V. Clarke, 1-10-75. ATTACHMENT III, page 2

CATALOGING WORK SHEET, ISBD FORM

Verified: .

LC class no.: GV1017.H2

A 1 TITLE(S) & AUTHORSHIP AREA

R Title

E proper: Handball :

A

Call no.:

Motion

picture

cart

392

Parallel

title:

Other

title(s): overhand stroke. [Motion picture] /

Other

t. info: Athletic Institute; [made by] E. C. Communications. --

Author(s)

statement:

Other auth.:

(ed., tr.,

ill., etc.)

A 2 EDITION AREA

R Edition:

E Edition author

A statement:

IMPRINT AREA

A 3 Place(s): Chicago ;

R Publisher:

E The Institute,

A

Other place

& publ.:

Distrib.

& place:

Date(s)

t.p.:

© 1970

1st impr.:

Latest imp.:

Other:

A 4 COLLATION AREA

R Paging/vols.: 4 min. :

E Size:

A

super 8 mm. &

Ill.: si., col. :

Accompanying

material: study guide laid in container. --

A 5 SERIES AREA

R

(Educational sports techniques)

E

A

A 6 NOTES AREA

R

Loop film in cartridge, L-1. Use Technicolor si. sup. 8 projector.

E

CREDITS: Consultant, Pete Tyson. Demonstrator, Paul Haber.

A

SUMMARY: Demonstrates in regular and slow motion the correct overhand stroke.

A 7 ISBN AREA

R.

SUBJ.

HDCS. 1. Handball

ADDED

I. Tyson, Pete, consultant.

IV. Title

ENT.

II. Haber, Paul, demonstrator.

V. Title: Overhand stroke.

III. Athletic Institute.

VI. Series.

CATALOGING WORK SHEET

Cataloger:

Clarke

39

Date: 12/3/74

EXAMPLE

Type: g [Motion pictures and filmstrips]

Bib lvl: Projected material

Lang: eng

Int lvl: ~~ø~~ [Non-juvenile]

Note: Data elements underlined are not specifically provided for in this combined M&F form.

	Tags	Indicators	Text with subfield codes
Languages	041		\$c English
Local call no. (LC)	090		\$a GV1017.H2 \$b H3
Local call no. (DDC)	092		\$a 796.3122 \$b H136
Local call no. (Free text)	099		\$a Motion \$a picture \$a cart \$a 392
Title	245	00	\$a Handball; \$b Overhand stroke. <u>(Motion picture)</u>
Prod/ Release	261		\$a Athletic Institute, L-1. \$e Made by E. C. Communications. \$d 1970
Phys desc	301		\$a 4 min. #b si. \$c color. \$d Super 8 mm. loop cart. \$e Use Technivolor si.sup. 8 projector. Study guide laid in container.
Series note traced	440	00	\$a Educational sports techniques
Contents	505		\$a Demonstrates in regular and slow motion the correct overhand stroke.
Credits	508		\$a Pete Tyson, consultant. Paul Haber, demonstrator.
Subject entry	650	00	\$a Handball
Added entries	700	11	\$a Tyson, Pete, \$e consultant.
	700	11	\$a Haber, Paul, \$e demonstrator.
	730	03	\$a Overhand stroke.

SAMPLE CARDS - MOTION PICTURE SET IN KIT

These very short films were on small 3-inch reels (not in cassettes or cartridges or cans) but they came from the producer packaged in a sturdy kit with a rather comprehensive study guide. Therefore the set was stored in its container and designated as a kit. The term "kit" is used in the call number to correctly indicate its storage and location, but "motion picture" follows the title to conform to current LC cataloging policy and OCLC's expected policy.

Kit 274 Rhetoric of the movie series. Set 1. [Motion picture] / Eastman Kodak Co.; [made by] Willard Pictures. -- Rochester, N. Y. : The Company, 1968.
6 reels (4 min. each) : si., col. : super 8 mm. & teacher's guide laid in container.
SUMMARY: For introductory classes in movie-making. Based on verbal language parallels.
(Continued on next card)

Kit 274 Rhetoric of the movie series. 1968. (Card 2)
CONTENTS: 1. Simple movie utterance.--2. Simple movie sentence.--3. Complicated movie sentences.--4. Varying point of view.--5. Making movie sense.--6. Movie paragraph.
1. MOVING PICTURES IN EDUCATION 2. VISUAL COMMUNICATION I. Eastman Kodak Company.
[LB1044]

SAMPLE CARDS - SOUND FILMSTRIP IN KIT

Cookbook La cuisine et nourriture francaise = French
Kit cooking and foods. [Filmstrip] / Charles
1 Starr. -- Long Beach, N. Y. : Audio
Lingual Education Press, [197-?] ; Nice,
France : Imp. Meyerbeer.
[13] fr. : col. : 35 mm. & audiocassette
(10 min.) in French and commentary printed
in French and English.

243489

Informal directions for making 12 French
dishes: soups, stews, and other.

[TX707]

1. COOKERY, FRENCH 2. FRENCH LANGUAGE -
AUDIO-VISUAL AIDS I. Starr, Charles

The first line of the call number: "Cookbook" indicates the special library collection with which the set will be housed. The designator: "Kit" is used in the call number to indicate a boxed set, whereas the designator: "Filmstrip" is used following the title to conform to current Library of Congress cataloging policy.

SAMPLE CARDS - PHONOGRAPH RECORD ALBUM

Audio disc 1 The bells of Bethlehem : a Christmas festival of song from the Holy Land, Europe and America. [Phonodisc] / Book-of-the-Month Club; [made by] CBS Records P3 1172-1175. — Camp Hill, Pa. : The Club, 1973, 1974 distribution. 6 s. : 33 1/3 rpm. stereophonic : 30 cm. & program notes laid in container.

c. 1
c. 2

(Continued on next card)

Audio disc 1 The bells of Bethlehem. 1973, 1974 distribution. (Card 2)

CREDITS: Scola Cantorum of the Holy Land; The Vienna Chamber Choir; The Mormon Tabernacle Choir; The Texas Boys Choir of Fort Worth; and other choirs and soloists.

CONTENTS: Christmas in the Holy Land.—Christmas in Europe.—Christmas in America.

1. CHRISTMAS MUSIC 2. SACRED VOCAL MUSIC
I. The Texas Boys Choir of Fort Worth.

[M1999] [M2065]

The designator: "Audiorecord" is used in the call number to conform to the Task Force code, which we need to adopt in its totality, whereas the designator: "Phonorecord" is used following the title to conform to current Library of Congress descriptive cataloging policy at the present time.

Pre-
scribed
punctuationVerified:
LC class no.: M1999

A 1 TITLE(S) & AUTHORSHIP AREA
R Title
E proper: The bells of Bethlehem :
A

Call no.:

Audio

disc

1

Acc:

Parallel

title:

Other

title(s): a Christmas festival of song from the Holy Land, Europe and America.

Medium

designator: [Phonodisc] /

Statement of

responsibility: Book-of-the-Month Club; [made by] CBS Records P3 1172-1175. —

A 2 EDITION AREA
R Edition:
E Edition author
A statement:

RELEASE/PUBLICATION AREA

A 3 Place(s): Camp Hill, Pa. :

R Releaser/Publisher:

E The Club,

A Other place &

Releaser/Publisher

Distributor &

Place

Date(s)

Release: 1974, c

Production 1973

PHYSICAL DESCRIPTION

A 4 Extent:

R 6 s. :

E Accompanying material:

A & descriptive folder with text laid in container.

Color, etc.:

33 1/3 rpm., stereophonic ;

Size:

30 cm.

A 5 SERIES AREA

R

E

A

A 6 NOTES AREA CONTENTS: Schola Cantorum of the Holy Land; The Vienna Chamber Choir;
R The Mormon Tabernacle Choir; The Texas Boys Choir of Fort Worth; and other choirs
E and soloists.

A CONTENTS: Christmas in the Holy Land.—Christmas in Europe.—Christmas in America

SUBJECT HEADINGS:

1. CHRISTMAS MUSIC 2. SACRED VOCAL MUSIC

ADDED ENTRIES:

I. Texas Boys Choir of Fort Worth.

Holdings	049 00	[2]
Language	041	[2]
Call nos.	050	
	082	
	060 or 086	
	090	
	099 \$a Audio \$a disc \$a 1	

Page 3

TJW CATALOGING WORKSHEET

[Using a combination of formats:
MARC for monographs and MARC for
projected materials]

LC card no. [?]

Language [?] Various?

Type j [Phonorecords]

Form

Bibl. lvl. 0

Intel. lvl.

Author	1	
Title	245 03	\$a The bells of Bethlehem; \$b a Christmas festival of song from the Holy Land, Europe and America [Phonodisc] \$c Book-of-the-Month Club
Edition	250	
Place Publisher Date	260 - 261	\$a The Club, \$d 1973, 1974 distribution. \$e [made by] CBS Records P3 1172-1175
Collation	300	
Phys des.	301	\$a 6 s. \$b 33 1/3 rpm. stereophonic. \$d 30 cm. \$e & program notes laid in container
Series statement	4	
Notes	508 505 0	\$a CREDITS: Scola Cantorum of the Holy Land; The Vienna Chamber Choir; The Mormon Tabernacle Choir; The Texas Boys Choir of Fort Worth; and other choirs and soloists. \$a CONTENTS: Christmas in the Holy Land.--Christmas in Europe.--Christmas in America.
Subject entries	650 00 650 00	\$a Christmas music \$a Sacred vocal music
Added entries	710 21	\$a Texas Boys Choir of Fort Worth.
Series traced differently	8	
Local options	910	

SAMPLE CARDS - PHONOGRAPH RECORD SINGLE

Audio disc 285 Moonlight sonata. [Phonodisc] / Ludwig van Beethoven, composer ; Benno Moiselwitsch, piano ; program notes by James Lyons. -- [s.l.] : Decca DL 710067, [1963]
1 1/2 s. : 33 1/3 rpm. stereophonic ; 30 cm.
-- (Decca gold label series)

On the same disc with R. A. Schumann's Waldscenen. Vogel als Prophet.

[M23]

1. SONATAS (PIANO) 2. PIANO MUSIC
I. Beethoven, Ludwig van, 1770-1827. [Sonata, piano, no. 14, op. 27, no. 2, C sharp minor] Phonodisc. II. Moiselwitsch, 1890-

All subject and added-entry headings are verified to conform to Library of Congress policy. As in the previous example, "Audiodisc" is used in the call number to conform to the Task Force code; "Phonodisc" is used following the title to conform to current Library of Congress policy.

Holdings 049 00 [?]
 Language 041 _
 Call nos. 050 _
 082
 060 or 086
 090
 099 \$a Audio \$a disc \$a 285

Using a combination of formats:
 MARC for monographs and MARC for project
 materials IC card no. R 62-1441

Language _____

Type j _____

Form _____

Bibl. lvl. _____

Intel. lvl. 0 _____

Author	1 _ _	
Title	24_5 00	\$a Moonlight sonata [Phonodisc] \$ Ludwig van Beethoven, composer; Benno Moiselwitsch, piano; program notes by James Lyons.
Edition	250	
Place	260 -	
Publisher	261	\$a Decca, DL 710067 \$d [1963]
Date		
Collation	300	
Phys des.	301	\$a 1 1/2 s. \$b 33 1/3 rpm. stereophonic \$d 30 cm.
Series statement	440 00	\$a Decca gold label series
Notes	501 -	\$a On the same disc with R. A. Schumann's Waldscenen. Vogel als Prophet.
Subject entries	6_50 00 650 00	\$a Sonatas (piano) \$a Piano music
Added entries	700 11 700 11	\$a Beethoven, Ludwig van, \$d 1770-1827, \$e composer. \$t [Sonata, piano, no. 14, op. 27, no. 2, C sharp minor] \$a Moiselwitsch, Benno, \$e piano.
Series traced differently	8 _ _	
Local options	910	

SAMPLE CARDS - PHONOGRAPH RECORD SINGLE, continued

Comparison: Composer entry as added entry and as main entry.

Beethoven, Ludwig van, 1770-1827.
[Sonata, piano, no. 14, op. 27, no. 2, C
sharp minor] Phonodisc.
Audio disc 285 Moonlight sonata. [Phonodisc] / Ludwig van
Beethoven, composer ; Benno Moiselwitsch,
piano ; program notes by James Lyons. --
[s.l.] : Decca DL 710067, [1963]
1 1/2 s. : 33 1/3 rpm. stereophonic ; 30 cm.
-- (Decca gold label series)

On the same disc with R. A. Schumann's
Waldscenen. Vogel als Prophet.

Audio disc 285 Beethoven, Ludwig van, 1770-1827.
[Sonata, piano, no. 14, op. 27, no. 2, C
sharp minor] Phonodisc.
Moonlight sonata / Ludwig van Beethoven,
composer ; Benno Moiselwitsch, piano ; program
notes by James Lyons. -- [s.l.] : Decca DL
710067, [1963]
1 1/2 s. : 33 1/3 rpm. stereophonic ; 30 cm.
-- (Decca gold label series)
(Continued on next card)

SAMPLE CARDS - PHONOGRAPH RECORD SINGLE, continued

Comparison: Secondary entries (a) with title entry and (b) with composer entry

SONATAS (PIANO)

Audio disc 285 Moonlight sonata. [Phonodisc] / Ludwig van Beethoven, composer ; Benno Moiselesitsch, piano ; program notes by James Lyons. -- [s.l.] : Decca DL 710067, [1963] 1 1/2 s. : 33 1/3 rpm. stereophonic ; 30 cm. -- (Decca gold label series)

On the same disc with R. A. Schumann's Waldscenen. Vogel als Prophet.



SONATAS (PIANO)

Audio disc 285 Beethoven, Ludwig van, 1770-1827. [Sonata, piano, no. 14, op. 27, no. 2, C sharp minor] Phonodisc. Moonlight sonata / Ludwig van Beethoven, composer ; Benno Moiselesitsch, piano ; program notes by James Lyons. -- [s.l.] : Decca DL 710067, [1963] 1 1/2 s. : 33 1/3 rpm. stereophonic ; 30 cm. -- (Decca gold label series)

(Continued on next card)



A Speech Record

Audio disc How to live with yourself : or What to do until
496 the psychiatrist comes. [Phonodisc] / Murray
 Banks, lecturer. -- [s.l.] : Marmil Asso-
 ciates MB 101, 1952.
 2 s. : 33 1/3 rpm. monophonic ; 30 cm.

1. MENTAL HYGIENE - ADDRESSES, ESSAYS, LECTURES
I. Banks, Murray. II. Title: What to do until
the psychiatrist comes.

[RA790,



An Audiotape Set

Audio cassette Relevance of words : an individualized approach
977-1000 to spelling. [Audiotape] / [by] David J.
 Peterson. -- Pittsburgh, Pa. : Westinghouse
 Learning Corp., 1971.
 23 cassettes (15 min. each) : monophonic ;
 2 1/2 x 4 in. & file copy of student's workbook
 found in vertical file under GUIDES-356.

1. ENGLISH LANGUAGE - ORTHOGRAPHY AND SPELLING
I. Peterson, David J

[PE1143,



Videotape

Video Catching, haltering, leading and tying.
tape [Videotape] / Darrell Davidson, instructor-
45 author ; Tarrant County Junior College,
 producer. — Hurst, Texas : The College,
 1971.

45 min. : b&w ; 1 in. & use Sony EV300
series for playback. — (Basic horsemanship,
Western pleasure ; no. 3)

Taped at Ranchland, Hurst, Texas.

[SF309]



1. HORSEMANSHIP I. Davidson, Darrell.
- II. Tarrant County Junior College. III. Series.
- IV. Series: Western pleasure, no. 3.

A Monomedia Kit of Printed Materials

Kit
275

Senior reading for understanding : an advanced course in critical thinking. [Kit] / developed by Thelma Gwinn Thurston. -- Chicago : Science Research Associates 03 3400, 1965. 400 lesson cards, 40 answer-key booklets, student record, teacher's guide, placement test, with a packet of 40 copies of the test.

Exercises to improve reading comprehension.

[LB1050,



1. READING - STUDY AND TEACHING I. Thurston,
Thelma Gwinn. II. Science Research
Associates, producer.

Sometimes the nature of a set and/or the nature of its use would indicate that it should be broken up and its components stored separately, as shown in the following example.

X
PS Whitman, Walt, 1819-1892.
3201 Walt Whitman's complete Leaves of grass. --
.M6 With prose essences and annotations by William L.
 Moore ; calligraphy by Kazuko Okamoto ; preface
 by Gay Wilson Allen. -- Tokyo : Taibundo, [196-?],
 c1966.
 xxxiii, 1096 p., [7] leaves of plates, ports.
 ; 26 cm.

 Use with the audiodisc set: X-Audio-disc-2

 I. Moore, William L., ed. II. Title: Leaves of
 grass.

 [PS3201] ○

X
Audio The drift of Walt Whitman's Leaves of grass.
disc [Audiodisc] / Read by William L. Moore ; Biwa
2 and Shakuhachi by Kakusei Yamamoto ; [made by]
 Toshiba Musical Industries LR 71. -- Tokyo :
 Taibundo, [196-?]
 6 s. : 33 1/3 rpm. monophonic ; 30 cm. &
 printed text.

 Use with Moore's edition of Whitman's Leaves
 of grass: X-PS-3201-.M6

 I. Whitman, Walt, 1819-1892. II. Moore, William
 L., ed. III. Title: Leaves of grass.

 [PS3201] ○

It might be decided that the set represented in the previous example should be packaged as a kit with cataloging as follows:

X
Kit
267

Walt Whitman's complete Leaves of grass. -- With
prose essences and annotations by William L.
Moore ; calligraphy by Kazuko Okamoto ; pre-
face by Gay Wilson Allen. -- Tokyo :
Taibundo, [196-?], c1966.

1 book (xxxiii, 1096 p., [7] leaves of plates,
ports. ; 26 cm.) & 3 audiodiscs ((3 hrs.) 33 1/3
rpm. ; 30 cm.), and script.

I. Whitman, Walt, 1819-1892. II. Moore, William
L., ed. III. Title: Leaves of grass.

[PS3201]

